

Esprit Orchestra

Alex Pauk • Music Director and Conductor



Firebrands

Sunday, November 19, 1995
Jane Mallett Theatre • St. Lawrence Centre

SOCAN Foundation Congratulates Young Composer Competition Winners

In its fifth annual contest, The SOCAN Foundation has awarded cash prizes to composers under 30 years of age. The winners...

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Tonight: Swedish trombone virtuoso Christian Lindberg

November 26 Linda Bouchard's portrait of Henry Brant

December 3 Esprit Orchestra, *Firebrands*

December 10 *Erotikos Logos* by Christos Hatzis

December 17 Montreal guitarist Tim Brady

December 31 Listeners's request show

CBC  **Stereo**

PROGRAMME

Esprit Orchestra
Alex Pauk • Conductor

Firebrands

Sunday, November 19, 1995 • 8:00 p.m.
Jane Mallett Theatre • St. Lawrence Centre for the Arts

Gwen Hoebig (violin) • Blair Mackay (drum set)

The Lines of Your Metal Bra
for orchestra and drum set, 1994

Andrew Stewart (Canada)

The Gates of Heaven
for violin and orchestra, 1993

Patrick Carrabré (Canada)

INTERMISSION

Lacrymosa, 1995
WORLD PREMIERE *

Omar Daniel (Canada)

Pangaea, 1995
WORLD PREMIERE *

Jeffrey Ryan (Canada)

* *Lacrymosa* and *Pangaea* were commissioned by
Esprit and made possible through the financial assistance of:



Please join us in the lobby after the concert for complimentary cake and champagne to help celebrate the launch of *Music for Heaven and Earth* - Esprit's third all-Canadian CBC Records compact disc.

Esprit gratefully acknowledges the following for their support
of *Music for Heaven and Earth*:



Tonight's performance is being recorded by CBC Stereo for broadcast on
Two New Hours, 94.1 FM in Toronto, Sunday, December 3 at 10:05 p.m.

The Lines of Your Metal Bra
Andrew Stewart

"As a composer I am constantly on the search for 'that' which inspires my creativity. It is essential for an artist to understand what, in essence, makes him want to create. Reliance upon a particular inspirational concept will often yield a successful product.

"*The Metal Bra* is an attempt at discovery. In composing the work, I uncovered personal thoughts and feelings that lead to its creation. In turn, the musical concepts at work are directly related to 'that' which feeds my inspiration.

"*The Metal Bra* has little to do with the female figure. In this setting, the bra is representative of a sociological harness or constraint. The search for ones inner truth, discovering who one is, is often a difficult and unending journey. This task is often complicated by external conditioning that has been embedded as a natural reflex in one development. This is representative of *the bra*. To discover the truth, a person must be willing to face their inner trials as well as accept the reality of the situation. This is representative of the lines. *The Lines of Your Metal Bra* is a journey of discovery.

"On a different level, this composition for orchestra and drum set combines the world of Art Music with concepts found in popular dance music. A rhythmic drone, played by the drum set, permeates the first and second movements. The insistent pulse is a necessary unifying force upon which a

variety of arhythmic timbral gestures are applied. Much like popular dance music, *The Metal Bra* relies upon a repetitive and meditative pulse for direction and momentum. The force created by the music is often extremely aggressive with a degree of industrialism; a similarity to popular dance music. This level of intensity begins at the first swing of the baton as the entire first movement combines agitated brass gestures with equally aggressive attacks from the percussion section. In fact, the subdued tone of the strings, in comparison, does not enter until the remaining seconds of the movement, providing the effect of a lasting reverberation."

Andrew Stewart

The Gates of Heaven
Patrick Carrabré

"I've always been fascinated by the Concerto as a genre and by the heroic nature of the 'romantic' soloist. It seems that many composers have written their best works when inspired by the potential interaction of an orchestra with a specific soloist. I hope that this is the case with *The Gates of Heaven*. Gwen Hoebig is certainly an inspiring performer.

"While the title might imply that the music was conceived programmatically, the real impetus behind the form resulted from a practical decision on how I was going to balance the soloist

with the orchestra. My musical solution to this 'problem' places the brass off-stage at the beginning of the piece and has them slowly work their way into the body of the orchestra as the work progresses.

"This process gave me the image of the soloist as protagonist in a quest to approach the gates of Heaven. Throughout this journey, a number of musical ideas are imbedded within a single large movement, giving the soloist opportunities that range from dramatic to lyrical. As Gwen and I worked closely during both the creation and the recent revision of the music, I hope that it provides a suitable vehicle for her wonderful musicianship.

"I am especially thankful to Bramwell Tovey and the Winnipeg Symphony Orchestra, who originally commissioned this work, and to Alex Pauk and Esprit, whose *Toward a Living Art Mini-Festival* provided the opportunity to revise and strengthen the music. This is the premiere of the revised work."

Patrick Carrabré

Lacrymosa **Omar Daniel**

*On this day full of tears
when from the ashes arises
guilty man to be judged
Oh Lord, have mercy upon him
gentle Lord Jesus
grant them rest
Amen*

"*Lacrymosa* was written in the winter of 1994 to 1995 for Alex Pauk and Esprit Orchestra. When Maestro Pauk approached me about composing this

work, he put forth the idea of including young performers. I was immediately interested. In the past, it has been my pleasure to write works specifically for young musicians, and I always found it an enriching and inspiring experience.

"For *Lacrymosa*, I integrated the young performers into the orchestra in the following way: There are at least two of each woodwind, brass and percussion, and it was my intention that the first player would be an Esprit player; the second, third etc. would be an 'apprentice' player or players. This holds true for the strings as well: The outer player on each desk would be an Esprit player, and the inner the apprentice. In reality, the difference in difficulty between the 'professional' and the 'apprentice' is quite small - both are quite demanding. I didn't pull any punches.

"Added to this scenario is a centrally situated string group, marked as *ripieno* in the score, which at times is integrated into the texture, and at times explores musical material different than the rest of the orchestra. Although technically somewhat less demanding than the main string group, the *ripieno* group explores musical ideas of equal importance to the main group."

Omar Daniel

Pangaea **Jeffrey Ryan**

"The term 'Pangaea' comes from the Greek 'pangaia' meaning 'all earth,' and was the name given to the theoretical single land mass that existed on Earth millions of years ago. According to the theory of plate

tectonics, the Earth's outer shell is comprised of large plates that, in a sense, float on top of the Earth's less solid interior. As this molten interior rises into the cracks between the plates, it forces the plates apart. By this process, the original single continent of Pangaea was split apart to form the Atlantic Ocean, and as the individual plates continued to move, divide and collide, the continents as we now know them gradually developed. The active nature of the Earth's crust and the slow, continuous movement of the various plates are evidenced today by earthquakes and other seismic activity that we are now capable of measuring.

"The theory of Pangaea provides an appropriate metaphor for the compositional process. The single continent represents total potential, the full palette of possibilities from which a composer fashions a work of art. The gradual shaping of the work is the result of the continuous flow of thought that bubbles unseen beneath the surface of the music, until the composer's final product is created. Yet the composer knows that even this final product is not immutable, for each performance of a musical work is a new birth, bringing with it a new perspective and a new step in its evolution and experience. In this sense, the composer's written score is itself a Pangaea - potential energy about to be set into motion by the musicians who bring it to life.

"Commissioned as part of Esprit Orchestra's *Toward a Living Art* education programme, *Pangaea* is intended as a concert work that also serves an educational purpose. While none of the parts is especially difficult technically, both the second parts of

the winds and brass and the inner stands of the strings in *divisi* sections are composed in such a way as to be within the abilities of an early undergraduate student or even an advanced high school musician. *Pangaea* also incorporates many of the musical devices and techniques that have become staples in late twentieth-century music such as brief aleatoric and unmetred passages; rapidly-shifting and irregular metre; quasi-minimalist textures; string *glissandi*, *col legno* effects and *Bartók pizzicati*; extreme register notation; and unusual instruments and instrumental combinations."



Gwen Hoebig, violin

Gwen Hoebig Violin

Gwen Hoebig, recognized as one of Canada's most outstanding violinists, is now in her ninth season as Concertmaster of the Winnipeg Symphony Orchestra. A native of Vancouver, she studied at the Vancouver Academy of Music with Steven Staryk and later completed her Master's Degree in New York at the Juilliard School, where she studied with Sally Thomas and Ivan Galamian.

Hoebig made her orchestra debut at the age of seven going on to win every major Canadian competition including the CBC Talent Festival, CMC Stepping Stones, S.C. Eckhardt-Gramatté competition, and the du Maurier Search for Stars. In 1981 she was the top prizewinner at the Munich International Violin competition. She has given numerous performances as soloist with orchestras across Canada, the United States and Europe.

As a chamber musician, Gwen Hoebig appears frequently with her husband, pianist David Moroz, giving recitals throughout Canada. She has performed at many of the country's foremost festivals including the Banff Festival of the Arts, the Festival of the Sound at Parry Sound, Scotifest and the Stratford Summer Music Festival.

In 1987, Hoebig joined the Winnipeg Symphony Orchestra as Concertmaster, having been awarded the position as the unanimous choice of the audition committee. Since arriving in Winnipeg, she has been an

active member of the musical community, teaching at Brandon University and performing with the Winnipeg Chamber Music Society.

In 1993 she was honoured by the Government of Canada when she was awarded the Commemorative Medal for the 125th Anniversary of Canadian Confederation for her contribution to the arts.

Blair Mackay Drum Set

A native of Montreal, Blair Mackay has been based in Toronto since 1979. His career as a percussionist and drummer takes him from the world music jazz of *Ritual Party* (the music of saxophonist Ron Allen) to the contemporary classical music of Esprit Orchestra, and many roads in between. Mackay has been playing the drum kit professionally since fifteen years of age. He began studying percussion in 1976 (with Robert Leroux and Pierre Béluse) and since that time has studied a wide range of musical styles, including Indonesian gamelan (Sunda), African music (Ghana), Indian tabla and jazz.

Mackay has performed frequently for radio and television and with a number of orchestras and small ensembles in Toronto, including New Music Concerts, ArrayMusic, Hemispheres and the Canadian Electronic Ensemble,

as well as the Canadian Opera Company Orchestra and The Toronto Symphony. For the past ten years he has been a member of Evergreen Club Gamelan and has been its Artistic Director since 1991. Mackay appears on a number of compact discs with The Toronto Symphony, Esprit Orchestra, Evergreen Club Gamelan and MOSAIC as well as for many independent jazz, classical and popular artists including the sound track for Patricia Rozema's latest movie *When Night is Falling*.

In 1995 Mackay co-founded, with guitarist Bill Parsons, the contemporary jazz group MOSAIC, for which he performs and composes.

This April, 1996, presented by A.C.R.E.Q. in Montreal, Mackay will premiere two new works, one by Alain Thibault for drum set and tape, the other by Bruce Penny Cook for drum set, percussion and interactive computer. He will also record a compact disc with Dangerous Kitchen (the music of Frank Zappa), a collaborative effort between musicians of the Montreal and Toronto new

music communities. Dangerous Kitchen has performed to critical acclaim in Montreal, Texas and Germany and will be performing at the Ford Centre for the Performing Arts in Toronto in March, 1996.

Patrick Carrabré Composer

Patrick Carrabré has divided his time between a number of career interests. He has been active as a composer, administrator, arts commentator, scholar and concert organizer. He is currently Acting Vice-President (Academic and Research) at Brandon University, interrupting his appointment as that institution's Dean of Music. Prior to moving to Brandon in 1992, Carrabré was the Manitoba Arts Council Performing Arts Officer overseeing grants in Music, Dance and Theatre.

As a composer, Carrabré is best known for his *Sonata No. 1*, for violin and piano - which was nominated for a Juno award - and for his concerti for piano and violin - both of which were



Blair Mackay, Drum Set

premiered by the Winnipeg Symphony Orchestra during the highly successful du Maurier Arts Ltd. New Music Festivals. As a continuation of that creative association, Carrabré has been appointed an associate composer of the Winnipeg Symphony Orchestra, and is currently writing an extended orchestral work.

Carrabré began his compositional studies with Dr. Robert Turner at the University of Manitoba. He later went on to work with Jule Léger. Prizewinning composer Peter Paul Koprowski at the University of Western Ontario and Pulitzer Prizewinning composer George Perle at the City University of New York, where Carrabré received his Ph.D.

Omar Daniel Composer

Omar Daniel's music has been performed throughout Canada as well as in Great Britain, Belgium, Hungary, Poland, Estonia, Ireland, the Netherlands and the United States. He holds a Ph.D. in Composition, received from the University of Toronto, and has studied with such well known composers as John Beckwith (Canada), Leo Brouwer (Cuba) and Alexander Goehr (United Kingdom). His works are heard frequently on CBC Stereo.

Daniel has received a number of awards for his work including the PRO National Competition for Young Composers (. . . *The Stars Would Have Me Weep*), the Toronto International Guitar Competition (*Momentum*), and the CBC National Radio Competition for Young

Composers (*Masque of the Red Death*).

Daniel has composed extensively in solo, chamber and orchestral idioms. Commissions include compositions for the Toronto Symphony (1995); CBC Radio (1992 and 1994); Esprit Orchestra (1993 and 1995); The National Youth Orchestra of Canada (1992); Continuum New Music Ensemble (1992 and 1995); The Hammerhead Consort (1994); The Guitar Society of Toronto (1991 and 1994); pianist Rupert Kortgaard (1993) and guitarist Rachel Gauk (1994). His music has been conducted by distinguished musicians including Jukka-Pekka Saraste, Alex Pauk, Kazuyoshi Akiyama, Paavo Jarvi, Gary Kulesha, Yuri Meyrovich and Lorraine Vaillancourt.

Daniel is an Associate Composer of the Canadian Music Centre. His percussion music is published by Windsor Music Publications (U.S.A.). He is also active in the recording industry, having produced compact discs by Anton Kuerti, Angele Dubeau, Rachel Gauk, Susan Hoepfner, James Sommerville, Scott St. John, Judy Loman and Kevin MacMillan.

Jeffrey Ryan Composer

An active composer, performer and conductor Jeffrey Ryan received his Doctor of Musical Arts degree in music composition from The Cleveland Institute of Music in 1995, where he studied with the distinguished composer Donald Erb. Previous teachers include Alexina Louie, Lothar Klein, Mariano Etkin, Boyd McDonald

and Owen Underhill. Ryan also holds a Master's degree in composition from the University of Toronto, and an Honours Bachelor of Music degree from Wilfred Laurier University. He is an Associate Composer with the Canadian Music Centre, as well as a composer member of both the Minnesota Composers Forum and the Society for Composers Inc.

Ryan's varied catalogue includes art song, choral music, chamber ensemble and orchestral works. His compositions have been heard across Canada and internationally, including performances in Toronto, Kitchener-Waterloo, New York, Buffalo, Cleveland, Milwaukee and Jerusalem.

Ryan's commissions include works for the Cleveland Orchestra and Esprit, and his music has been performed by such ensembles as the Composers' Orchestra (Toronto), the June in Buffalo Chamber Ensemble, the Alfred University Chamber Singers, the Cleveland Institute of Music Symphony Orchestra, the Scarborough Amadeus Choir, as well as a number of art song teams and small ensembles.

Ryan's works have received numerous awards, including three firsts and one third prize in the annual SOCAN Foundation Young Composer Competitions in the orchestral, choral and chamber music categories.

Upcoming performances include the world premiere performance of *First there was light*, a song cycle commission for mezzo-soprano and piano, at the Cleveland Museum of Art in the summer, 1996.

Andrew Stewart Composer

Andrew Stewart is currently studying for his Master's Degree in Music (composition) at the University of British Columbia, having received a Bachelor of Music from Wilfred Laurier University in 1994. Stewart's teachers have included, in composition, Glenn Buhr, Peter Hatch and Melissa Hui; in piano, Leslie Kinton and Guy Few and, in percussion, Dave Champion. A performer as well as a composer, Stewart has spent a year with the Wilfred Laurier Orchestra and Wilfred Laurier Wind Ensemble as a percussionist and is an active member of the University of British Columbia Contemporary Players.

Stewart's compositions to date include works for full orchestra (*Bent* and *The Lines of Your Metal Bra*), chamber orchestra, solo cello, solo oboe, percussion ensemble and solo piano as well as a trumpet quartet, saxophone quartet, and many others. Currently he is working on a piece for wind orchestra, inspired by Canada's majestic west coast landscape; a work for solo accordion and a multi-media piece for vocals which draws directly from the text of newspaper articles.

In 1994 Stewart was first prize recipient of the Sir Ernest MacMillan Award in the orchestral category at The SOCAN Foundation's Young Composer Awards, and won second prize in the Canadian Composers Competition at the 1995 Winnipeg New Music Festival.

Alex Pauk Conductor

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated in the Ontario Arts Council Conductor's Workshop for two years, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 40 new works by over 35 Canadian composers. Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montréal in 1984. In 1986 he was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 35 concert works and has received commissions from the Canadian Broadcasting Corporation, New Music Concerts (Toronto), Vancouver New Music Society, The Québec Symphony Orchestra, the Toronto Symphony, leading Indian dancer/choreographer Menaka Thakkar, harpist Erica Goodman and many others. He has also composed for film, television, radio and music theatre.

Esprit Orchestra 1995/96

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Music Director and Conductor

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*Esprit Orchestra is joined this evening,
in the performances of Lacrymosa and
Pangaea, by students from the
Royal Conservatory of Music.*

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